Critic as Notable as the Entertainers.

The stage paid tribute to the veteran tie William Winter at the Century seatre vesterday afternoon. The huge hayhouse was crowded almost to apacity with prominent persons who ad eathered to witness one of the most remarkable theatrical testimonials presented in many years. The occasion also marked the eightieth birthday of Mr. Winter, Nearly forty actors and presentation of a Shakespearian masque. Mr. Winter, who sat in a box with John Burroughs, Melville E. Stone, Elihu Root, Charles R. Miller and William H. rane, made a speech of thanks and ap-oreciation at the close of the perform-ance in which he praised the profession acting and briefly reviewed his sixty ears of writing about the stage and doings. Mr. Winter was then photo-apped in the middle of all the artists who took part in the testimonial. Op-posite the Winter box sat Mrs. John Furroy Mitchel, Sir Herbert Tree, John Emberkin and Robert Underwood John-son. Among the other box holders were life. Whitelaw Reld, Daniel Frohman and Mr. and Mrs. Samuel Insuit

The first half of the programme con-sted of the overture to "The Merry Vives of Windsor," conducted by Victor ferbert. Mayor Mitchel, unable to be

Beatrice Blanche Bates
Benedick Eugene Ormonde
The Mcrchant of Venice," Act IV., Scene 2.

Bertice Blanche Bates
Benedick Eugene Ormonde
The Mcrchant of Venice," Act IV., Scene 2.

Bertice Cameron
(Mrs. Richard Mansfield)

(Mrs. Clarchce Derwent
Beseanio Oswald Yorke
Antonio Norman Trevor

(Intiane Westminster tableau.

With the pageantry of the coronation of
the new queen, is opened with the Pleasaunce again, shows a council chamber
and as an antepenultimate episode
shows the death of Katherine at Kimbolton as a contrast to the splender of
the Westminster tableau.

TO WILLIAM WINTER "HENRY VIII." SEEN

Andience at Testimonial to Notable Revival of Shakespeare's Chronicle Play at the New Amsterdam.

86,000 REALIZED KNIGHT SEEN AS WOLSEY

"Henry VIII."-At the New Amsterdam Theatre.
Henry VIII......'Lyn Harding
Cardinal Wolsey.....Sir Herbert Tree Cardinal Crampton ... Claude Beerbohm Cranmer Charles Fuller Duke of Norfolk......Fred Eric Duke of Buckingham..Charies Daiton Duke of Suffolk ... Reginald Carrington Earl of Surrey Eric Maxon Lord Chamberlain ... Lionel Braham Lord Sands ... Arthur Row Queen Katherine

Edith Wynne Matthison

Herbert Beerbohm Tree, associated with Klaw & Erlanger, made last night at the New Amsterdam Theatre a production of "Henry VIII.," which is less familiar here than some of the other plays of Shakespeare. The performfamiliar here than some of the other plays of Shakespeare. The performance, were it not intended as the first of a series to honor the tercentenary of the poet, might have seemed a more or less inappropriate selection, since there is so little of Shakespeare in the play. But the English actor has had notable success with the play in his own country. He treats it as a pagent which try. He treats it as a pageant, which resulted in some brilliant scenes on the stage last night. The apotheosis of the

present, sent a letter of congratulation to Mr. Winter, which was read by his secretary. Theodore Rouseau. Ruth St. Beris gave a series of Hindu dances and William H. Crane read a poem to the guest of honor. David Bispham sang a group of character songs, Leo Ditrichsiein and his company presented the first act of "The Great Lover" and Edwin Markham read an epilogue of his own composition.

Chief interest in the second half of the performance was the Shakespearlan masque written by Herman Hagedorn entitled "The House of Magic," which consisted of scenes from Shakespear's plays. The cast for the masque was a follows:

The Spirit of the City. Miss Elsie Ferguson "Romeo and Juliet." Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

The Spirit of the City. Miss Elsie Ferguson "Twelfth Night," Act. III. Scene 5.

Seattles Scene 2.

Blanche Bates Renedick "Lighth Advisor and the Great Hall at the scenes does not differ from the usual versions acted. The third act, closing with the pageantry of the coronation of the new queen, is opened with the Pleas-aunce again, shows a council chamber the new queen, is opened with the Pleas-aunce again, shows a council chamber the new queen, is opened with the Pleas-aunce again, shows a council chamber the new queen,



A leap in the dark.

Other Productions of the Play.

MANY WOMEN AID

DR. M'KELWAY LEFT \$143,649.

THE OF THE SOLID WORLD IN A STREET WAS A STR Sortes of The Social World). Make the control of th

AIRS OF OLD TIME WELL PERFORMED

Musical Art Society Concert Breathes Spirit of Easter.

BACH'S GLORIOUS MOTET

The second and last of the concerts of the Musical Art Society took place last evening in Carnegie Hall. The programme was arranged according to the customary plan, presenting works of strictly sacred character and unaccompanied as the first part, giving a more claborate composition with orchestra as the central number, and part songs in lighter or more modern style at the end. In the music of the first part there was special reference to the Lenten season and its conclusion in the joyous Easter festival of the Christian church. Easter festival of the Christian church. Sweelinck's "Or sus, serviteurs du Beigneur," Vittoria's "Tenebrie," the old German Lenten hymn "Christi leiden," Liszt's arrangement of the old Easter hymn "O Filii et Filiue," and Bach's double chorus motet "Blessing, Glory and Wisdom" comprised the first section. Brahms's "Nanie" thremody for chorus and orchestra was next. The third part consisted of numbers by Wi bye, Battishill, Eigar, German and Percy Grainger. consisted of numbers by Wi bye, Battis-hill, Elgar, German and Percy Grainger. The last was represented by his "The Merry Wedding," a bridal dance song for nine solo voices, chorus, orchestra and organ.

Sweelinck's composition is founded on

Sweelinck's composition is founded on the melody of Old Hundredth, and this hymn was sung as a preface by a choir in the gallery. The effect was excellent. The Vittoria number served to bring out the most admirable qualities of the choir of the society. It was given with much technical finish and particularly impres-sive selemnity of spirit.

sive solemnity of spirit.

But to the music lover of long experience the great period of the first part and indeed of the entire concert was that in which the motet of Bach was sung. Written for double chorus its performance enlisted the services not only of the Musical Art singers, but also only of the Musical Art singers, but also of the choir of the Cathedral of St. John the Divine. The steadiness and good tone of the boy sopranos alded materially in heightening the eloquence of the contrasts which Bach conceived. The composition is one in the noblest style of its writer, the true "rex tremendar majestatis" of religious music. Its

"An Art Event of Extraordinary Importance"

At The American Art Galleries

ON FREE VIEW 9 A. M. UNTIL 6 P. M. To Be Sold on the Afternoons of Monday, Tuesday, Wednesday and Thursday, Mar. 20th, 21st, 22d and 23d, at 2:30 o'clock.

By direction of

Mr. Karl Freund

THE WIDELY KNOWN ANTIQUARIAN. On account of his Partner's withdrawal from the firm WILL BE SOLD WITHOUT RESTRICTION

The Most Important and Desirable Objects OF HIS VERY EXTENSIVE COLLECTION OF

Valuable and Interesting

Art Property and Antiquities

Consisting of Antique Furniture, Gothic and Renaissance Tapestries, Textiles, Panelled Rooms, Paintings, Decorations, Musical Instruments, Models of Ships, Mantels, Iron Grills and Antiquities of historic interest and artistic charm. Among the Antiquities of historic interest and artistic charm. Among the less notable numbers are many quaint objects that possess a subtle, aesthetic quality that appeals to the more cultivated taste. Among the celebrated works are the Ten Decorative Panels painted by Angelica Kaufmann for Rathfarnham Castle in 1772; the famous and rare Seventeenth Century Florentine Tapestry Carpet from the Vatican; a stately Old Oak Room designed by Sir Christopher Wren in 1681 for Mayor Bennett, of Chester; a fine Elizabethan Wainscot Room of Oak, with leaded casements, brought from the Town of Strought ten Eighteenth Century Decorprought from the Town of Stroud; ten Eighteenth Century Decorbrought from the Town of Stroue; ten Eighteenth Century Decorative Glass Panels painted by Morland; a late Seventeenth Century William and Mary Lacquer Cabinet; a collection of Antique Wax Bas-Reliefs and Medallions, and a rare old Seventeenth Century Organ built by the master builder. Nicolas Mandescheidt, taken from the Chateau of Rethel, which is in excellent condition and will be played on during the exhibition, Daily from 4 until 5 o'clock P. M.

***Catalogue, written by Mr. Horace Townsend, with the fasistance of Mr. William W. Odom and Mr. Karl Freund, and Illustrated, will be mailed on receipt of One Dollar.

The sale will be conducted by MR. THOMAS E. KIRBY and his assistant, Mr. Otto Bernet, of AMERICAN ART ASSOCIATION, Managers Madison Sq. South, Entrance 6 E. 23d Street, New York



DANIEL O'CONNELL.

of its writer, the true "Tex tremenda majestatis" of religious music. Its broad melodic thoughts and the imposing character of its contrapuntais structure are profoundly stirring to the heart and the imagination. It was excellently sung and its performance evoked real enthusiasm

The "Nanie" of Brahms is a great work, but it suffered from its juxtaposition to the music of Bach. Even the wide difference of style did not save it from the effect of anti-climax. Yet it has a deeply feit emotion and a lofty beauty not to be found in many choral works from modern pens. It was sung works from modern pens. It was sung well last evening. The concert as a Conn. He was educated at De Salle Inperson James F. A. Birmingham.

in 1906 after thirty years service. was graduated from Amherst in 1871.

MANY WOMEN AID IN CHARGE TO SERVE AND A CONTRICT OF THE PROPER AND A CONTRICT OF THE PROPE AND A CONTRICT OF THE

FRANK E.CAMPBELL